

THE STUDY OF IVANHOE

H. A. DAVIDSON

PR

5318

D3

1900

LIBRARY OF CONGRESS.

UNITED STATES OF AMERICA.

CHAP.

PR 5318

SHELF

.II 3

1900

SEP 18 1900

THE STUDY OF IVANHOE,

BY

H. A. DAVIDSON.

TOPICS AND REFERENCES

Arranged for

TEACHERS, CLASSES, AND LITERARY CIRCLES.



49136

PR 5318  
.II 3  
1906

Library of Congress
TWO COPIES RECEIVED
SEP 18 1900
Copyright entry
<i>Aug. 21, 1900</i>
No. <i>A. 20892</i>
SECOND COPY.
Delivered to
ORDER DIVISION,
SEP 24 1900

80176

Copyright 1900, by

MRS. H. A. DAVIDSON,

No. 1, Sprague Place,

Albany, N. Y.

Author of "The Study of Romola," "The Study of Henry Esmond," "The Study of Silas Marner," in Houghton, Mifflin & Company's Riverside edition. "Reference History of the United States," Ginn and Company, etc.



AEB Sec'n 20/12

# Topics and References for the Study of Ivanhoe.

## REFERENCES.

### Books which should be owned.

A copy of Ivanhoe which contains the complete text, Scott's introductions and notes.

A Life of Walter Scott.

A bound note-book.

The Crusades, by G. W. Cox, Epoch Series.

A map of England and Scotland.

NOTE.—Several editions of Ivanhoe prepared for school use are incomplete and the parts omitted are essential in a critical study of the romance. Macmillan's Dryburgh edition is complete and contains Scott's introductions. Houghton, Mifflin and Company's Riverside edition is complete and contains a map of the Ivanhoe country.

### Books which should be found in school libraries.

#### Scott's Life.

Walter Scott, by G. Saintsbury, Famous Scott Series.

Sir Walter Scott, by R. H. Hutton, English Men of Letters.

Life of Sir Walter Scott, by C. D. Yonge, Great Writer Series (contains Anderson's bibliography).

Memoir of the Early Life of Sir Walter Scott, written by himself. Found in volume i. of Lockhart's Life of Walter Scott.

Life of Walter Scott, by John Gibson Lockhart.

Homes and Haunts of the British Poets, vol. ii., by William Howitt.

Miscellanies : Abbotsford, by Geoffry Crayon (W. Irving).

- The Journal of Sir Walter Scott, edited by David Douglas.  
 (Includes only the years 1825-32).  
 Familiar Letters of Sir Walter Scott.  
 Unpublished Letters of Scott; in, Selections from the Manuscripts of Lady Louisa Stewart.  
 The Lands of Scott, by J. F. Hunnewell.  
 The Waverley Dictionary, by May Rogers.  
 Mrs. Oliphant's Literary History of England, vol. ii., especially chapter iii.  
 Development of the English Novel, by W. L. Cross, especially chapter iv.  
 An Essay on Romance, by Sir Walter Scott, in Prose Works, vol. vi.  
 Homes and Haunts of Sir Walter Scott, by G. G. Napier.  
 A set of The Waverley Novels.

**Scott's first fiction; The Writing of Ivanhoe.**

- Lockhart's Life, vol. v., 292-7.  
 Familiar Letters of Scott, vol. ii., year 1818.  
 Lockhart's Life, vol. ii., 17-20; vol. v., 216-17, 292-7, chap. 53; vol. viii., 141-2, 271.  
 Walter Scott at Work, Chamber's Journal, vol. 46, p. 741.  
 Descriptive Catalogue of the Writings of Sir Walter Scott, by John Thomson.

NOTE.—This Catalogue is published as a bulletin by *The Free Library* of Philadelphia. It contains much rare and valuable information about the novels of Sir Walter Scott.

**The Age of Richard Coeur de Lion :**

- The Crusades, by G. W. Cox, Epoch Series.  
 The Crusades, by T. A. Archer; series, The Story of the Nations.  
 The Early Plantaganets, by William Stubbs, Epoch Series.  
 The Normans in Europe, by A. H. Johnson, Epoch Series.

The Crusade of Richard I., edited by T. A. Archer; series, English History by Contemporary Writers.

The Jews of Angevin England, edited by Joseph Jacobs, same series.

Knight's History of England, vol. i., Chapters 21, 22.

Bright's History of England, vol. i., Chapter, Richard I.

Teachers and special students may also consult History of England in the Middle Ages, by C. H. Pearson, vol. i., Chapter xxxii., and Stubb's Constitutional History of England, vol. i., 433-553.

These books are especially valuable on such points as Richard's means of raising money, The Jews in England, Richard's ransom, etc.

Social England, by H. D. Traill.

Norman Methods of Warfare, vol. i., p. 229.

Social Life and Manners, vol. i., p. 371.

Richard and John, vol. i., p. 262.

A History of the Art of War, by C. Oman.

The Knight, Book vi., Chap. ii., A.; Fortifications; Siegecraft, etc., Chap. viii.

Hallam's Middle Ages, vol. iv., chap. ix., part ii., topic, Chivalry.

Scott's Essay on Chivalry, in Prose Works, vol. vi.

The topics, Military Orders, Knightly Training, Arms, Armour, and Armaments, will be found in The Crusades, by T. A. Archer.

A History of Chivalry, by C. Mills, vol. i., chapters ii., iii., vi., vii.

NOTE. — This history was published at about the date of *Ivanhoe* and perhaps represents the knowledge current then on this subject.

History of the Crusades, by J. F. Michaud, three volumes.

**Antiquities, Castles, Costumes, etc.**

History and Antiquities of Doncaster, edited by E. Miller.  
Contains picture, plan, and description of Coningsburgh  
Castle.

The History of Conisborough Castle with Glimpses of  
Ivanhoe Land. Compiled by H. E. Smith—London, 1887.  
Plan of Castle, p. 89, pictures, description, etc.

Map of Ivanhoe Land, p. 121.

The Dress and Habits of the People of England, by Joseph  
Strutt.

Vol. ii., Part ii., Of Saxons before 1066 A. D.

“ “ Part iii., Of Saxons from 1066 to 1200 A. D.

“ “ Part iv., Of Anglo-Normans.

“ “ Part ii., chapter v., Funeral Customs; also  
plate xxix.

Sports and Pastimes, by Joseph Strutt.

Archery, Book ii., Chapter i.

Tilting, Tournaments, Justs, Book iii., Plates xii-xv.

Domestic Manners and Sentiments, by T. Wright.

An Anglo-Saxon Mansion, plate No. 12.

An Ancient Manor-House, plate No. 85.

Early English Houses, chapters vii., viii.

The Anglo-Norman Period, chapter v.

Castles of England, their Story and Structure, by Sir Jas.

D. Mackenzie; fine illustrations of the typical features  
of castles may be found in these volumes.

**Robin Hood Stories and Ballads:**

Poems, Songs, and Ballads, edited by Joseph Ritson. Re-  
published with illustrations and an introduction in 1884,  
by George Routledge and Son.

Contains: A True Tale of Robin Hood, Part i., Ballad v.;

Robin Hood's Birth, Breeding, etc., Part ii., Ballad i.;



- Robin Hood and the Curtal Fryer, Part ii., Ballad x.;  
 Robin Hood and Allan-a-Dale, Part ii., Ballad viii.  
 Specimens of Pre-Shakesperian Drama, by J. M. Manley,  
 Athenæum Press Series. Contains three Robin Hood  
 Plays: Robin Hood and the Knight, Robin Hood and the  
 Frier, Robin Hood and the Potter.  
 Early Popular Poetry, edited by W. Carew Hazlitt, vol. i.,  
 contains, The Kyng and the Hermyt.  
 Letters on Demonology and Witchcraft, by Walter Scott.  
 Published in Morley's Universal Library.

### Supplementary Reading :

- Harold, the Last of the Saxon Kings, by Bulwer.  
 Hereward the Wake, by C. Kingsley.  
 The Foresters, Robin Hood, and Maid Marian, by Alfred  
 Tennyson.  
 Life of Richard Cœur de Lion, by G. P. R. James.  
 Autobiography of Scott.  
 Shakespere's King John.  
 Talisman, by Walter Scott.

### Criticism.

References for the study of the criticism of Ivanhoe are not included here. The reading of criticism should be deferred until the close of the study of the novel. Students are earnestly requested not to read criticisms of Walter Scott as an author, or of Ivanhoe, until they have become thoroughly familiar with the novel, and through the novel, with certain qualities and characteristics of the author. Critical opinions will then serve their true purpose, that of suggesting to one student the conclusions of another with which he may compare his own. The reading of criticisms upon literature of which one is ignorant is much like reading a guide-book in place of visiting a foreign land. Adapted from *The Study of Henry Esmond*.

## Note-Book Topics for Students.

### Preliminary :

- I. List of the Norman Kings of England, with dates of reigns.
- II. Geneological Table of the Norman Kings from William I. to John, showing relationship.
- III. List of Scott's novels in the order of publication.
- IV. List of Scott's novels in the order of the historical events which form the subjects, with dates showing the period or century.
- V. Chronology of the Composition of Ivanhoe.
- VI. A list of the chief Crusades, with dates, and names of leaders.
- VII. Historical chart showing, for the reigns of Richard and John :
  - a.* The Rulers in France, Austria, Germany, England.
  - b.* The Pope, at that time.

### For work throughout the course :

- VIII. Chronology of the novel, Ivanhoe.
- IX. List of characters in Ivanhoe.  
Enter the name, at its first appearance, in the note-book, and star all historical characters.

### Characteristics of the Century:

- X. Mark in the Ivanhoe and keep a list of headings, references, etc.  
Whatever in dwellings, customs, class distinctions, beliefs, etc. marks that period as different from later centuries belongs here.

### History in Ivanhoe:

- XI. A list of historical incidents, etc., employed by Scott, with references to histories which are authorities for the fact or event.

Any departure from historical accuracy, either in fact or in the presentation of character, should be noted here.

### Plot outlines :

- XII. Those events or facts belong in a plot outline which *determine* subsequent events. They give, in outline, the effective presentation of the theme and lead inevitably to the climax and conclusion. It is necessary, always, to distinguish carefully between such events or facts as have determining force, and those incidents which are illustrative, or contribute to character building.

The beginner who is uncertain whether an incident forms part of the plot outline or is only descriptive and illustrative may inquire whether anything results that would have happened differently had this incident been changed. Let him remember that in each chapter all the facts or incidents really essential to the progress of the story belong in the plot outline, and no others. An outline of the plot elements found in chapter v. is given in the directions for note-book work. This will illustrate both a convenient method of making such outlines, and the selection of essential points. Notice the reason for the selection of each point given—that it is, in a vital sense, the explanation, or cause of something that happens thereafter.

### Special character study :

- XIII. Choose one of the characters in Ivanhoe for special study. Mark in your copy of Ivanhoe every item of the

analysis, description, and development of the character chosen, and inquire about,

- a.* Appearance and peculiarities as an individual.
- b.* The particulars in which the character represents, typically, life in the 12th century.
- c.* Moral qualities.
- d.* Intellectual qualities.
- e.* Influence of persons and circumstances upon the character.
- f.* Influence of the character upon persons and events.
- g.* Weaknesses.
- h.* Strength.
- i.* Purpose of the character in the development of the plot.
- j.* How does Scott present the character?
- k.* If other novels have been studied, compare Scott's method with that of another writer.

NOTE.—For the use of the material collected in the notebook in character studies and compositions, see pp. 9, 15, 33, 51.

### For Teachers and Special Students :

XIV. Sources of incidents, characters, descriptions, etc., in the story of *Ivanhoe*.

NOTE.—These may be found in *Lockhart's Life*, in *Scott's Journal and Letters*, in histories and other books. For the suggestion of the Jew in *Ivanhoe*, see *Lockhart's Life*, vol. v., page 295.

For Norman castles in England, the confiscation of land, the means employed by the Normans for maintaining supremacy over the Saxons, see the works of Green, Freeman, Pearson, Stubbs, and other historians.

### XV. Antecedent Material:

The beginning of a plot is always found in some inci-

dent, condition, relationship, which inevitably brings on other incidents as a result, thus starting a course of conduct, a series of events, which lead to a climax and conclusion. In many novels, it is necessary to acquaint the reader with incidents belonging to a time preceding the opening of the plot. This information is called antecedent material and is imparted to the reader by various devices, but does not form an integral part of the story.

#### XVI. **Forecasts :**

These are hints about the future course of the story found in the earlier part of the narrative.

#### XVII. **Historical accuracy of incidents, customs, etc.**

This topic is for special students. It involves a comparison of each historical incident, character, etc., with the accounts found in the best histories of the period. In the case of costumes, customs, etc., it is necessary also to inquire whether they properly belong to the period in which Scott has placed them. The question of historical accuracy belongs to the consideration of the literary or dramatic qualities of the novel only in so far as a faithful presentation of life at the end of the 12th century was an essential part of the author's purpose.

#### XVIII. **Characteristics of Walter Scott, the author.**

Put here notes of any peculiarity which seems to you to belong to Scott's work or habit of mind, with references to the illustrations that you have found. Do not look for such characteristics on the first page, or in the first chapter. They are there, but you should become familiar with an author before you venture to pronounce the peculiarity you notice a characteristic.

If it be such, other illustrations of it will appear as you go on.

#### DIRECTIONS FOR NOTE-BOOK WORK.

It is not the intention that each student should include all the note-book topics in his study. All the preliminary topics should be prepared and placed in the note-book for reference, in the beginning. Each one should keep *The chronology of the novel*, *The list of characters*, and the *Plot Outlines*; he may choose from the other topics according to time and personal inclination. Each topic has some direct bearing upon the novel as a work of historical fiction. The plot outlines may be marked in the text.

The suggestions given below for the use of note-books in the study of the text of the novel or of special topics are designed especially for members of study clubs, teachers and special students. In the secondary school, the pupil's use of the note-book may wisely be limited to the collection of data on a few clearly-defined topics, to map-drawing, and to his own special character study. The principle that note-books should contain only data really valuable for reference, arranged and indexed in such form as to be accessible without loss of time, should be adhered to.

Members of classes and reading circles should have two note-books: one for the orderly arrangement of whatever results of study may be worth preserving; the other should serve as a *tabula erasa*, for the making of notes while reading or listening to lectures. Probably no student will care to take all the note-book topics. Each should select at least two and give to them some special attention throughout the study of the novel. Each is intended, if faithfully used, to furnish the material for some intelligent and critical opinion about the novel.

Note-book work is of three kinds. First, there is the col-

lection of data about the author and the particular work studied ; this should be done in the beginning. Secondly, there is the collection of data upon special topics suitable for investigation ; such data will serve, later, as a basis of critical inquiry : for instance, if the data of the opening scene of the novel are entered in the note-book under the heading, "Chronology of the story," and each succeeding period of time is noted as the reader finds mention of it, he will know, in the end, the length of time covered by the dramatic action, how many intervals occur, etc. The collection of such data is, of necessity, preliminary to any critical comparison of different novelists in regard to the time covered by their plots. It may be seen that the items to be entered under note-book topics iv. to xiv., inclusive, will be found singly and at intervals throughout the novel. It is convenient to write each topic at the top of a page, with a ruled column at the left for references to the pages of the text where items are found. The reader should keep this note-book always at hand and enter, in the fewest possible words, any item coming under one of his topics. When a page is filled, he should refer at the bottom to the nearest page in the book which happens to be blank, and at the top of that repeat the topic-title, with a reference to the former page. In this manner it is easy to use one note-book for many topics, without confusion. Thirdly, there is note-book work upon the topics of study. Many readers whose mental discipline is not such that they habitually organize the results of study will find the use of the pen a great aid to definiteness of thought. After careful study, it is often profitable to summarize analytically the conclusions reached.

In note-book work, it is a mistake to write full sentences or paragraphs. The note-book should contain, in outline, such facts, points, or references, as will enable the student to recall instantly his proof, his argument, or his conclusions, or analyses. This does not apply to definitions or critical estimates,

which cannot be worded with too great care. — *From "The Study of Romola."*

The following outline of the plot elements in chapter v. of *Ivanhoe* will serve as an illustration of such work.

### Plot elements in chapter V:

- a. Enter Isaac, the Jew.
- b. The Palmer is kind to Isaac.
- c. The name of *Ivanhoe*;
  - (1) The Palmer avoids it.
  - (2) The Templar's anger and scorn at sound of it.
  - (3) Rowena's championship of the absent knight.
  - (4) Cedric's reluctant endorsement.
- d. Antecedent:
  - (1) King Richard's tournament in Palestine.
  - (2) The Quarrel between Brian and *Ivanhoe*.
- e. The Challenge.
- f. The Templar plans, in the hearing of the Palmer, to plunder the Jew.

Each point here is introduced either to explain some evident fact, feeling, purpose, or to reveal the cause of something that follows. In classes in schools, each student should prepare these outlines independently, finding for himself a reason for each point selected. The value of this work lies in the exercise of the judgment and in the cultivation of an ability to perceive literary qualities, not in the results obtained.

### THE USE OF THE TEXT.

It is desirable to use a copy of the text not too valuable for marking. It is often convenient to note a series of facts by marginal references, or words, such as, "Theme," "Plot," etc., and it facilitates later study of the characters to write the initial letter of the name of each leading character in the margin whenever any description, analysis, or other indication of personality, occurs. It will then be possible to trace a given character through the narrative without re-reading.



## THE DIVISION INTO SECTIONS.

The topics for study are divided into sections with reference to the natural grouping of incidents in the structure of the romance. For high school classes, each section should be subdivided two or three times, according to the maturity of the pupil and the time at disposal.

COMPOSITION WORK IN CONNECTION WITH THE  
STUDY OF IVANHOE.

In the study of a work of fiction, pupils should gain at each step new ideas of the purpose and plan of the author in the particular work read, of his characteristics as a novelist, of the art of fiction. The vocabulary of exact critical expression is difficult and ideas that the young student clearly perceives under the stimulation of the instructor's presentation soon become indefinite through his inability to express them independently. It is therefore important that written tasks should be associated constantly with the reading and study. The subjects suggested or assigned should seldom involve the reproduction of what Scott has told the reader in the author's own form and arrangement. Young readers have remarkable facility in remembering phraseology and will give a brief repetition of incidents or descriptions with little mental effort or profit. Essay topics should be so selected and guided as to develop (*a*) the imagination of the pupil; (*b*) his perception of the artistic plan and method of the author; (*c*) his power of gaining from a text numerous details of fact or opinion and of organizing them in a new way in support of a thesis of his own.

At the close of this volume will be found a list of subjects for work in composition, on one of the sections given for study; they are intended merely as suggestions. It would be extremely unwise to repeat the same topics with succeeding classes. An inventive teacher will be able to devise similar topics in endless variety.

## AIMS AND METHODS OF INSTRUCTION.

In the study of *Ivanhoe*, four subjects are of commanding importance: plot-structure, character-study, the use of incident to further the plot, and the setting or historical background. The most difficult of these is the historical element, since it involves an appreciation of those subtle differences in manner of life and thought, ethical ideas, culture, and degree of civilization, that measure the distance between the nineteenth century and the twelfth. The youth is fond of romantic tales but he is unable to escape his personal experience or the environment of his own life. He transfers the incidents of the story that he reads to the present; he pictures himself and his comrades in the greenwood, or riding the lists, and thus fails to broaden his knowledge of men and of lands. By constant comparison, by many devices, the teacher must aid him in gaining an imaginative realization of the life and thought of the men of another age. He must learn that different times bring forth different sorts of men, whose beliefs and morals are shaped according to the light of their own day; thus he must judge them, rather than by standards of the present.

In teaching a work of fiction, it is most helpful to follow the plan of the author. He had a purpose in telling the tale. The place and time of its opening were chosen carefully and the precise order in which his characters should appear was most exactly determined upon with reference to the plot. The scenes of the novel were to its author a mimic stage and all the world of readers an audience for which he should act as scene-shifter, manager, and interpreter. It is fair, therefore, to seek his plan and question his purpose, step by step, as he interests us more deeply in the fortunes of *Ivanhoe*, *Locksley*, *Rebecca*, *Cedric*, and the Jew, persons who will be numbered among our familiar friends long after we have forgotten the school-fellows who pored with us over the page.

First, then, interest the student in the general question of

the number of characters required by an author in the creation of his book-world. How many characters in "Tom Brown's School Days", or in Miss Alcott's "Little Women"? How many did Scott introduce in "The Lady of the Lake"? in "The Talisman"? Let each student begin at once to keep a list of all characters that appear in the story of Ivanhoe. Discuss the question of how to determine, in doubtful cases, whether the character mentioned should be included in the list or not. A study of indications in regard to the importance and connection of characters in the future story will prove interesting and fruitful. The student should regard characters at their first introduction as strangers, recently met. He may come to feel the same eager interest in the past life, the same desire to estimate traits of character and personality, as in the real world.

In many novels, a certain number of chapters in the beginning are devoted to familiarizing the reader with the conditions under which the action takes place, to the introduction of characters that bear prominent parts, to any antecedent facts essential to an understanding of the narrative; the beginning, or starting point, of the action is usually given also in connection with this initial and necessary information. The natural point of division in assigning the first section for study is always at the close of these introductory chapters.

In Ivanhoe, the first natural division includes chapters i-vi. The study should be directed to the main purposes of the author. Let us discuss in some detail the work that a class in the high school should do in this first section. First, inquire where, geographically, and when, historically, the story opens. From the very beginning, accustom the pupil to the use of the map as if he were following the route of an army; require him to present proof of each statement that he makes, with exact references to his authorities or to the facts on which he bases his inference.

Secondly, ask where in these chapters the real beginning

of the story is found. This does not mean merely the opening scene, but the incident, condition, or whatever it may be, which, as cause, leads to something else that otherwise would not have occurred. This will lead to a discussion of the question whether the opening scene introducing Gurth and Wamba contains the real starting point of the action. If not, there must have been other reasons in Scott's mind for opening his story thus. If the true beginning is found in this scene, then it must be shown that to change it essentially would change the course of the story that follows. The student should also note all information given about persons or events before the beginning of the story, and should try to account for its introduction. Why are we told of a wager that had been laid between Prior Aymer and the Templar? Why is the quarrel between Cedric and his absent son hinted at? What occasioned it?

After the beginning of the action has been found and the relation to it of all antecedent material has been discussed, there should be made an outline of every incident, fact, or condition, which advances the plot to the close of chapter vi. This should consist of a statement, in sequence, of every step essential to the plot as far as it proceeds in these opening chapters. All incidents, descriptions, etc., not essential to the plot, should be discussed to find the reasons for their introduction; these may be in the development of the characters; in the setting; in the illustration of the times, historically, etc. Some reason for each there must be; the novelist has too great a task in the presentation of his main purpose to waste time upon incidents, however interesting, that have no vital connection with his narrative. Moreover, the introduction of even the briefest bit of description for its own sake rather than for its relation to the other parts of the story would be a defect in artistic unity.

Thirdly; there should be careful study of the characters introduced in this section. How many? Which seem likely to be important? Which attract the reader? Which repel? Why?

Here, reasons should be given with great care and fullness but without reference to anything contained in the later chapters of the novel. The teacher should direct the attention of the pupil to any significant relationship between characters, if not otherwise brought out, by suggestive, but not leading questions. Each pupil may profitably select one character for special study throughout the book. He may write a description and discussion, from the point of view gained by first impressions. If this special character study is undertaken, the essential points are, first, the inclusion of all information really given by Scott; secondly, the bringing out of all that a fairly intelligent observer of human nature should be able to infer; thirdly, the organization and arrangement of this material in literary and original form. This should include some discussion of the effect of one character upon another; for instance, in the later chapters of *Ivanhoe*, of the effect of Rebecca's character upon Brian de Bois-Gilbert.

From the first, in the study of *Ivanhoe*, the teacher must prepare the way for a clear definition and illustration of certain characteristics of the author. For instance, after the student has made an exhaustive list of traits of character, descriptions, etc., given in chapters i-vi., he may be asked which are typical of the class to which the person belongs and which distinguish him as an individual. What parts of the description of Wamba could be applied to some other jester of that period? What qualities and peculiarities individualize him? This kind of work leads directly, in the end, to the critical appreciation of Scott's characteristics as a novelist.

Fourthly, there remains the question of the historical element in chapters i-vi. This is found in the customs, social distinctions, manner of life, of the time, and is brought out chiefly through contrast and description in connection with incidents essential to the plot. The note-book may be an aid in distinguishing the historical elements of the novel. If em-

ployed, the student must be taught at once to enter the characteristics merely by the title, with reference to the page whereon the illustration was found.

For instance:—

Serfdom, (Gurth), p—

The use of the horn, p—

The mixed Norman and Saxon dialect in use, p—, etc.,  
etc.

Characteristics peculiar to the Norman period should also be distinguished from those belonging to the entire period of the middle ages, although here the student must depend upon the broader knowledge of the teacher for guidance. Such topics as the following will give definiteness to this part of the work: How many classes of persons have been introduced in these chapters? How did each of these classes regard the Jews? Describe a Norman from a Saxon's point of view; a Saxon from a Norman's point of view, etc.

In suggesting chapters i-vi., as the first section in the study of *Ivanhoe*, it is not implied that all the work on them should be done in one lesson. They should be assigned and read at once, since the various topics for study require an intimate knowledge of all. At the close of the study of this section, the teacher should ask each student to prepare a statement of the things he would care most to learn in the succeeding installment, were *Ivanhoe* a serial of which six chapters only had appeared. These statements will usually bring out three leading points of special interest upon which the further development of the plot depends.

The second natural division of the novel, *Ivanhoe*, includes chapters vii.-xv., and has for its climax the tournament. The treatment of each section should proceed in the same general manner that has been indicated for the first; character study, selection of essential plot elements, characteristics of the time, are all topics that should be continued. In addition, the essen-

tial unity of this section as an act in the development of the novel should be brought out. The teacher should determine, in the beginning, all the important objects Scott had in mind in this act, and the means employed in the accomplishment of each; he should then guide the pupil, through definite, concrete study, to an appreciation of these points. At the close of the section, certain topics designed to bring out the literary and dramatic qualities of these chapters should be assigned to all, as: Which bit of description do you think the finest? Why? Which incident do you think most effective and dramatic? Which do you think most important in the development of the story? What was Scott's idea of a hero? etc.

Scott has himself chosen the beginning of the seventh chapter as the point for the introduction of some historical information. He wrote for English readers in whom he presupposed considerable familiarity with their own history. If English history has been studied by the pupils, previous to the study of *Ivanhoe*, no special work in it need be undertaken here. If there has been no such collateral study of history, it must be introduced at this point; it should include a general knowledge of the Norman conquest, and of the reigns of the Norman kings, and a more detailed study of King Richard's reign, including the crusade on which he went, the occasion of Philip's enmity, his imprisonment, etc.

Care should be taken by the teacher, as the study proceeds, to avoid the repetition of work already well done, and to include the characteristic features of each section,—its relation to the others, purpose, climax, and incomplete threads. There will also arise in the later chapters many questions which could not be discussed until nearly all the material contained in the book was well in hand; as, a comparison of Rebecca and Rowena; the question of what Rowena would have done in Rebecca's place, of the number of times that Scott rescues persons by the narrowest chance; the question of whether the second great

crisis, the trial of Rebecca, is as intense and effective a scene as the first.

Care should always be taken to provide the students with unmutilated texts. In some cheap editions now on the market, many pages, chiefly of historical material, are omitted, and examination proves that essential steps in the development of the plot are also missing.



## Topics for Study.

### SECTION I. THE AUTHOR.

An inquiry in regard to Scott's natural ability and training for authorship.

References, see bibliography, Scott's Life, pp. 1-3.

#### I. **Scott's childhood:**

- a.* The family, places of residence, the character and occupation of his parents, etc.
- b.* Such incidents and facts as reveal influences affecting, in any degree, Scott's future life or character.

#### II. Chronology of Scott's life up to 1792:

- a.* Where did he live?
- b.* How did he spend his time?

#### III. What education or instruction did Scott receive as a boy?

NOTE.—Make a list of the schools attended by the lad, showing the time spent in each, the character of the instruction, the special gain or failure of the student. Add the subjects in which he received private instruction and the studies he pursued by himself, for love of the subject.

#### IV. What did Scott read in his childhood and youth?

NOTE.—The student will find an account of his reading in the Autobiography. A list of the books with the age at which they were read will prove instructive.

#### V. What friends were intimately associated with Scott in his childhood and youth? Which of these seem to you to have influenced most the formation of his character?

#### VI. In what respects did Walter Scott differ from other boys? How do you explain these differences?

#### VII. Compare Scott's education with that of an American

boy of the present generation for the same number of years,

*a.* In time spent in school,

*b.* In studies,

*c.* In reading.

VIII. Which of the differences do you consider most important? Why?

IX. What writing had Scott done before 1792, (*a*) in school, (*b*) for himself?

X. What was there in Scott's life, education, or training to fit him to write well?

XI. What were Scott's criticisms upon his own education?  
NOTE.—See the Autobiography.

XII. Why did he choose the bar as his profession rather than his father's department of the law?

XIII. What course of study did he pursue in preparation for the bar? What special mental discipline did he gain from it?

XIV. When and why did Walter Scott devote himself to literature as a profession?

XV. What important essays did Scott prepare for *The Speculative Society*? What did these essays indicate?  
See the Autobiography.

XVI. When did Scott begin to write in verse? How was his translation of *Lenore* published?

XVII. When did Scott publish his first volume? What did it contain? Did it succeed?

XVIII. What did Scott publish next? Did this work succeed?

## SECTION II. THE AUTHOR.

- XIX. How long did Scott practise at the bar? Did he succeed?
- XX. What offices did Scott hold which brought him an income? What demand upon his time did these positions make?
- XXI. What was the first original long poem published by Scott?
- XXII. What other poems followed? What income did Scott receive from his poetry?
- XXIII. When did Scott begin to write prose for publication? Why?
- See Lockhart's *Life*, vol. ii., p. 129; vol. iii., p. 136; vol. iv., pp. 23-34, 174-84.
- XXIV. How came the author to try historical prose? Why did Scott's friends oppose his writing fiction?

**Scott's Travels :**

- XXV. With what parts of Scotland was Walter Scott personally familiar either by residence or by travel?
- XXVI. **Scott's journeys in England :**
- a.* Route, dates, length of stay.
  - b.* Special interest in each journey.
- XXVII. **Scott's journeys on the continent :**
- a.* Routes, dates, length of stay.
  - b.* Purpose and special interest in each journey.

NOTE. — Use a note-book and maps, and note the length of time spent in residence or travel. Reference to this leaf in the note-book will show at once, in case of any novel, whether the author was writing of scenes with which he was himself famil-

iar or whether he depended for information on books or the observations of other travellers.

XXVIII. How was Scott able to describe places that he had never seen?

NOTE. — Select from Scott's novels or poetry descriptions of places that he knew well and also descriptions of places he had never seen; let pupils compare carefully and note differences. In Scott's *Life*, seek information about the ways in which he gained knowledge, in detail, of scenes he had never visited; for instance, the manner in which he wrote the descriptions in *Quentin Durward* is given in chapter lviii. of vol. vi., *Lockhart's Life of Scott*.

XXIX. **Scott's habits of literary work :**

- a.* Preparation; gathering material, study, etc.
- b.* Time spent in composition and revision.
- c.* Regularity in work.
- d.* Time spent per day; other occupations carried on at the same time.

## IVANHOE.

## SECTION III. INTRODUCTORY.

**The Author's Apology for Ivanhoe.**

1. What was Scott's purpose in undertaking the novel, *Ivanhoe*?
2. What works of fiction had Scott written before he began *Ivanhoe*?
3. Why did he choose the Scottish scenes and history as the foundation of his first romances?
4. What were the reasons for substituting English scenes and incidents in this novel?
5. Why did he choose the end of the 12th century as the time for this story?
6. What conditions did he think it necessary to meet in selecting a title? Where did he find the title chosen?
7. What books and manuscripts were his chief dependence in preparing to write *Ivanhoe*?
8. Did Scott believe that a writer of romance should invent his incidents or should borrow them from old stories?
9. Which do you think would be the more difficult? Why?
10. What is a romance, according to Scott's definition?
11. How did Hawthorne explain the difference between the romance and the novel? See Introduction to *The House of the Seven Gables*.
12. What was Scott's rule as to the use of antiquated or obsolete forms of expression? In what did he criticize other writers?
13. How do you define an anachronism in historical fiction? Did Scott intend to introduce anachronisms in his novels?

NOTE.—For these topics, Scott's own introductions to *Ivanhoe* are the most important sources of information.

## SECTION IV. CHAPTERS I--VI.

14. Where, geographically, is the first scene in *Ivanhoe* located?
15. When, historically, does the story of *Ivanhoe* open?
16. What points did Scott think it necessary to emphasize in the mind of the reader before beginning his tale? Why?
17. Why did Scott begin this novel by describing minutely two servants?
18. What would be the reasons for beginning with one of the leading characters?
19. Where, in these six chapters, does the plot of *Ivanhoe* begin? How do you prove this?

NOTE.—The plot is that thread of action which you follow with interest and which must come to some conclusion before the novel ends. There must be something that is the cause of the quarrels, rivalries, difficulties, incidents, which succeed one another, and this first cause, wherever you find it, is the real beginning of the plot. This beginning may be an incident in the first, second, third, chapter; or it may be a quarrel, or a hatred, the real cause of which is something that happened before the beginning of this story.

20. How many characters did Scott introduce in chapters i.—vi?

NOTE.—In a play, a character is introduced to the audience when the person walks into view. In a novel, a character is introduced when the person really enters and acts or speaks in the scene that the reader imagines.

21. Which of these characters do you think will play leading parts in the plot? Give reasons in the case of each, with references to the text in support of your opinion.

NOTE.—No reference to chapters of the novel later than chapter vi. must be admitted here. Reasons for the opinion

presented must be found in hints conveyed by the author, in the care with which he describes persons, in the way in which they are treated, etc. In short, a skillful writer indicates pretty clearly his leading characters by his literary presentation at their introduction.

22. Which character do you most dislike? Why? Which do you fear most? Why?
23. Of what do you learn in these chapters that really took place before the beginning of the story of *Ivanhoe*?
24. Why was Rowena treated so differently from any other person in Cedric's household?
25. Why did Cedric dislike to hear the name of *Ivanhoe*?
26. What were the characteristic features of a Saxon dwelling as it is represented in these chapters?
27. What marked differences in the dress of Saxons and of Normans do you find noted in Scott's descriptions?
28. What differences were most marked between the habits and manners of the Saxons and those of the Normans?
29. What do you learn from the conversation of Wamba and Gurth about Saxons and Normans? About the life of a jester? A swineherd? About Cedric?
30. Which of these two, Gurth or Wamba, had really the better mind, do you think? Prove your opinion from the conversation.
31. Find all the steps in the development of the plot, that is, all the points really essential to the advancement of the story, in chapters v. and vi.
32. Which one seems to you of chief importance? Why?
33. How many groups of persons were wending their way toward the tournament? What was the special object of each in going?

## SECTION V. HISTORICAL.

34. Show Richard's descent from William the Conqueror.
35. During how many years had the Normans ruled over England?
36. Did these kings make their home in England or in Normandy?
37. How many of these kings had been able to speak English?
38. Show on the map what possessions in France belonged to England at this time.
39. Which of the Crusades was this on which Richard had gone? What other great rulers went also on this Crusade?
40. What route did the kings and their armies take in going?
41. Was the Crusade successful in accomplishing the object for which it went out?
42. By what route did Richard attempt to return? Why?
43. Why did the king of France hate Richard?
44. What other persons in Europe were interested in Richard's disappearance? Why?
45. How long had Richard been absent from England at the time of the tournament?
46. In case of Richard's death, who was next heir to the crown? Who was likely to become king?
47. How did Richard come as a prisoner into the hands of Henry VI. of Germany?
48. On what charges was he tried? At what ransom was he held?
49. How long did Richard remain a prisoner? When and how did he escape? When did he land in England?



## SECTION VI. CHAPTERS VII-XV.

**The Tournament.**

50. Where was Ashby?  
Where did the Palmer leave Isaac?
51. Make a map of the tourney grounds, indicating on it heralds, lists, tents, etc.
52. *a.* What men could become knights?  
*b.* How were men trained for knighthood?  
*c.* How did men become knights?  
*d.* The armor and weapons of a knight at the time of Ivanhoe?

NOTE.—Consult encyclopædias and books of reference under Chivalry. Also Hallam's Middle Ages, vol. iv., chap. ix., part ii.; The Art of War, by C. Oman, book v., chap. ii., A.; The Crusades, by T. A. Archer, etc.

53. What orders of knights are introduced in this novel?  
What differences were there between these orders? Were they friendly?  
Could each order be recognized by the dress or armor of the knights? If so, how?

NOTE.—See Hallam's Middle Ages, vol. iv., chap. ix., part ii., Chivalry.

54. How many persons known to the reader were wending their way toward the tournament? Show the routes on a map of England.
55. What was necessary in order to enter the tourney?  
On what conditions was the prize to be won?
56. For how many reasons did Scott begin the story of the tournament with the incident between Prince John and Isaac?
57. Do you find any reason for John's dislike of the Disinherited Knight from the first?

58. What was it that won the favor of the people at the entrance of this knight?
59. Why did Rowena refuse to go to the king's banquet?
60. Why did Rebecca return the money paid her father?
61. What was Gurth's route from his master's tent to the house of Isaac, and on the return? Consult a map.
62. Scott found several reasons in the plan of his story for letting Gurth fall into the hands of the outlaws at this time; find, without consulting the novel after chapter xv., what they may have been.
63. What do you learn from this incident, about the organization of the band of outlaws?
64. Did the laws of the tourney on the second day differ from those on the first? Which day was the more important? Why?
65. The two parties on the second day:
  - a. Who belonged to each party?
  - b. Why did each take the side he chose?
66. At what moment in the story does the reader discover the identity of Ivanhoe?
67. Had any one beside Gurth suspected who the Disinherited Knight was previous to the unlacing of his helmet?
68. How long since Rowena had last seen Ivanhoe?
69. Did Rowena intend by her words to convey to Ivanhoe a private message?
70. Find all the reasons you can for the author's decision that the second important incident of this novel should be a tournament?
71. What moment of the tournament was most exciting to the spectators?
72. What incident in the tournament do you think most important in this story? Why?
73. If this tournament were to be represented on the stage what moment would be most dramatic and splendid? Why?

74. How could you distinguish Normans and Saxons by appearance on the stage?
75. What new information about events before the beginning of the story of Ivanhoe can the reader gain from these chapters?
76. Why was the incident of the archery introduced? Has it any connection with the plot?
77. Find all the plot elements that are included in the incident of the banquet.
78. Was Cedric simple-minded or shrewd in his toast to King Richard?
79. What points of contrast between Normans and Saxons are emphasized in the account of the banquet? Why?
80. Is the message from the French king to John historical?
81. Why did John dread Richard's return.
82. Find every reference in the novel thus far, to King Richard or his friends; what hints in regard to his character, his friends or enemies, do you gain from these references?
83. What classes of persons in England belonged to John's party?
84. On what men did John chiefly depend? What was the object of each in serving John?
85. Make a character study of Prince John, referring to some incident or description in the novel in proof of each quality of body, disposition, or mind, that you attribute to him. Discuss his ability, his good qualities, his weaknesses.
86. How many groups of persons in which the reader is interested left the tournament? Whither was each group going? For what purpose?
87. For what purpose was the meeting at York called? What was the position and policy of Fitzurse?
88. What arguments for supporting John influenced the nobility?

NOTE.—Topic 85 furnishes the teacher an opportunity for

giving practice in the use of scattered material in making character studies. The material should first be collected in the note-book, with references to the text in support of points; then, the points should all be re-arranged according to some plan so as to form an outline. After this, the outline may form the basis of written work; in case it is thus used, the student should be taught how to write an introduction suggesting either the importance of the character to be described, the interest in the prince himself, the significance of his character as representing the times, or as that of a historical personage, etc. He should also be taught how to use the material gathered from the novel in connection with and in support of his own conclusions, how to make comparisons, introduce his own opinions, and, finally, when the end of the outline has been reached, how to write a conclusion that will sum up the substance of the essay and will be related consistently to the introduction.

In the course of the study of *Ivanhoe*, successive character studies of this kind should be made.

89. At the close of chapter xv., what do you care most to know?
90. What do you think Scott's main purpose in the plot, — a love story or something else?
91. What was Scott's idea of a heroine? Prove by references to the text. At this point, which of the ladies seems the real heroine of *Ivanhoe*?
92. What characteristics were essential to Scott's idea of a hero? Prove as above. To how many characters in this novel has Scott given some of the qualities belonging to a hero?
93. Which character do you think most vividly and really presented in chapters i.-xv? Why?
94. *a.* Which character do you like best? Why?  
*b.* Which one do you dislike most? Why?

c. Which character has the finest intellect? The strongest will? How do you prove this?

95. Which characters seem to you most representative of life in the 12th century? Why?

96. Which conversation in chapters i.-xv. do you think the finest? Why?

97. What description of a place in chapters i.-xv. is finest? What tests do you use in comparing descriptions of places?

NOTE.—Each student should select at least three descriptions of places for comparison, and decide upon the one of these that seems to him finest.

98. What characteristics of life in the 12th century as different from our own have you found thus far?

NOTE.—This topic should be prepared in the note-book with references to the text, and the characteristics should be classified; as, those belonging to dwellings and manner of life, amusements, superstitions, etc., etc.

## SECTION VII. CHAPTERS XVI-XXV.

99. What evidences of the true character and occupation of the hermit do you find in chapters xvi., xvii?
100. Were there really hermits in England in the 12th century? Where? How did they live?  
See *The Hermits*, by Charles Kingsley, *Encyclopædias*, etc.
101. In what respects did the clerk of Copmanhurst imitate the life of the true hermit?
102. What can you infer of the history and character of the Black Knight from these chapters?
103. Why did the Black Knight refuse to fight with the clerk?
104. Why was the clerk so unwilling to trust the Knight?
105. What customs belonging especially to mediæval times are illustrated in these two chapters?
106. Where did Scott get the story of the clerk and the Knight?  
See *Introduction to Ivanhoe*.
107. Why did the author of *Ivanhoe* like this story and especially wish to use it?
108. Could this story be left out of the novel without spoiling the main plot of *Ivanhoe*?

NOTE.—The author of a novel has a right, sometimes, to introduce interesting incidents which do not really belong to the plot for the purpose of exhibiting the characters of the story, of illustrating the customs of the times, or for other similar reasons. An incident belongs to the plot only in case it cannot be left out without changing the course of the story. The student will be able to prove easily whether other parts of *Ivanhoe* depend upon this incident, and, if so, to tell what they are.

109. Has Scott used a hermit as a character in any other of his works.

110. What was Cedric's route on the way from Ashby? How long a journey had he to go?
111. How did women travel in England at this time? How was baggage carried? Where did people usually put up for the night?
112. How many persons and animals, according to your estimate, were travelling in Cedric's company?
113. How many times has Fangs been introduced before? For what reason, each time? For what special reasons is the dog brought in again at this point?
114. A character study of Cedric up to this point. See the previous note on the writing of character studies, pp. 9, 33, 51.
115. *a.* In what characteristics did Scott intend that Cedric should represent the Saxon race?  
*b.* What were Cedric's personal peculiarities?  
*c.* Was Athelstane a true Saxon?
116. On what plan had Cedric set his heart? What difficulties were in the way of its fulfilment?
117. Show in how many ways Scott planned beforehand for the events of chapter xix.
118. How many incidents essential to the story of Ivanhoe do you find in chapter xix? Which one is most important of all? Why?
119. What happened that De Bracy had not anticipated or planned for?
120. Can you prove whether either De Bracy or Bois-Guilbert expected to find the Jew and his daughter in the company of Cedric?
121. The character of Gurth illustrates one of the occupations of serfs and also their position in the 12th century; is it essential to the plot, that is, to the progress of the story up to the close of chapter xx?
122. What orders had Locksley given the different members of his company immediately after the tourney?

123. How did he happen to be so near Cedric's party at the time of the surprise?
124. Why did Locksley wish the clerk of Copmanhurst to live as a hermit?
125. Make out the directions or rules for the regulation of his life that you suppose Locksley gave the clerk, and explain the reason for each.
126. Why did Locksley judge the knight a true Englishman?
127. What do you consider the most important thing in chapter xx?
128. How many and what incidents in the previous story were necessary to bring this important thing to pass?
129. How many of the incidents narrated in these chapters were going on at the same time?
130. How does Scott get the reader from one to the other? Why did Scott introduce the story of the Black Knight and the Clerk before telling us what became of Ivanhoe and where Cedric's party went?
131. Make a plan of the castle and defences of Torquilstone that will satisfy all the conditions of the description of the castle and siege contained in these chapters.

NOTE.—Consult Encyclopædias, English Histories, etc. Plans will be found under heading, Castles. For location see map, especially map of Ivanhoe Land, references.

132. Locate on your plan, each one of the prisoners.
133. Why did Scott introduce the long story of Torquil Wolfganger in this chapter? Could it be left out?
134. Who did Cedric think had captured his party? How did he expect to get away?
135. What characteristics of the Saxon race are illustrated in this chapter?
136. How long after this time were the Jews expelled from England? When were they re-admitted?



137. Were the Jews really treated at this time as Scott represents in *Ivanhoe*?

NOTE.—The student can only establish Scott's accuracy by bringing references to historians of authority, giving instances, etc.

138. Show why Scott has told what happened to Cedric first, to Isaac second, to Rowena third, to Rebecca fourth; why did he not place the scene in Rebecca's chamber after that in the dungeon, or use some other order in his narration?

139. How does Scott account for Rowena's lack of courage and fortitude?

140. Would Rowena have consented to De Bracy's plan had no interruption from without the castle occurred? What reasons would have influenced her to yield? What were the reasons in her mind for not yielding?

141. In what respects was Rebecca's case more desperate than that of Rowena?

142. Compare Rebecca and Rowena in respect to :

*a.* Treatment in the Castle,

*b.* Motives that might impel either girl to yield to her fate,

*c.* Reasons, in the case of each, for opposing fate,

*d.* Resources and means of escape or of modifying the threatened danger,

*e.* Character.

143. Which do you most admire? Which would have done most for *Ivanhoe*?

144. How many scenes did Scott close with the winding of the horn? Why did he use the horn in this way?

145. Would such a combination of circumstances be probable in real life?

146. In case no rescue from without had appeared, forecast the result for each character within the castle?

147. Which is the better, to lead up to the siege, or rescue, if

there is to be one, from within the castle, or from without?

Discuss the sources of interest, the means of making all the details clear to the reader, and the advantages of each method?

148. Can you explain Scott's reasons for choosing to describe this siege from within the castle?
149. Compare Front de Bœuf, De Bracy, Brian Bois-Guilbert, Waldemar Fitzurse :
- a. What qualities, if any, belonged to all these men?  
In what qualities did they differ?
- b. Which one of them represents most typically Scott's idea of a Norman?
150. Can you prove from the challenge which one of the persons signing the paper composed it? Who wrote it out?
151. What was the result of the challenge?
152. Why did those within the castle wish a priest sent in?
153. Why did those without wish to send one in?
154. What were Scott's reasons for employing this device in telling the story of the siege?
155. How many points in the development of the plot are connected with this device?
156. To what is the special interest and anxiety of the reader during Cedric's progress from his room to the postern due?
157. What conditions did Front-de-Bœuf propose exacting from his prisoners?
158. What was the plan of defense?
159. What was the plan of attack?
160. Was it possible to take such a castle as Torquilstone except by siege?

NOTE. — Refer to the plan of the castle, inquire about the usual breadth and depth of moats, the thickness and height of walls, the means of assault, etc. See references under Castles.

161. Why did Scott bring Brother Ambrose into the Castle?
162. In the conversation between Ivanhoe and Rebecca,

- a.* What did Ivanhoe mean by the term "Chivalry"?
- b.* What was the difference between Ivanhoe's idea of bravery and nobility of character and Rebecca's conception of the same qualities?
- c.* Which view was nearer the modern opinion?
163. Trace every step in the series of incidents that brought about the imprisonment of Ivanhoe in the Castle of Torquilstone, and made Rebecca his attendant there.
164. How had Rebecca acquired her knowledge of the healing art? Was there anything mysterious in her skill?  
Was the time proposed for the healing of Ivanhoe's wound reasonable?
165. How had Rebecca persuaded Isaac to care for Ivanhoe?
166. What motives determined De Bracy's treatment of Ivanhoe?
167. Did Rowena suspect who was carried in the litter of Rebecca?
168. If Scott had wished to introduce this account of what became of Ivanhoe before the story of the capture, at what point in the narrative would it have come in best?  
Why did he give these incidents after the story of the capture?
169. Why did Scott write note 16 in regard to the device on the Black Knight's shield?
170. If you regard the siege of Torquilstone as a separate incident, show,  
*a.* Where and in what is the beginning?  
*b.* What steps lead to the climax?  
*c.* When and in what is the climax?  
*d.* Where is the conclusion?  
*e.* How does Scott give unity to this description?
171. In what parts of the siege does the author place the reader within the castle? Why?  
In what parts without the castle? Why?

172. Which parts of this description appeal most vividly to the imagination?  
Which parts appeal most keenly to the sympathy?
173. For what reason does this scene excite intense interest?
174. In closing this incident what unfinished threads of plot did Scott leave? Why?
175. This is the second time in the novel that Brian and Ivanhoe exchange words of defiance; what is the result of this encounter?
176. Is the reader more interested in the fate of Rowena or of Rebecca? Why?
177. Are any persons unaccounted for at the close of chapter xxxi?
178. Are there any whose fate is doubtful?
179. How many of the characters of the novel enter in chapter xxxii?
180. How many different incidents find a conclusion in chapter xxxii?
181. Make out the rules that you imagine Locksley gave to his company in regard to spoils and violence?
182. What was the outlaw's plan in the scenes in chapters xxxii. and xxxiii?
183. What struck the Black Knight most in the scenes he witnessed?
184. What was Locksley's real purpose in the management of his band?  
How had he secured the obedience of so many wild and lawless men?
185. *a.* Give, in order of importance, the terms of settlement decreed by Locksley for each one before the Sylvan Court?  
*b.* What was his own share of the spoils?  
*c.* What do you learn of Locksley's past life and conduct from this scene?
186. Which incidents of this scene in the wood suggest to

you that the future course of the story may depend upon them?

187. Did the Black Knight act wisely in letting De Bracy go? What reasons for doing otherwise do you find?
188. If you were to represent the sylvan court by tableaux, what scenes would you choose? Which would be prettiest? Which would be most interesting?
189. If these scenes were to be acted by amateurs, the conversation being given, which scene would be most interesting and effective?
190. Tell whither each group at the sylvan court went when all scattered.

## SECTION VIII. CHAPTERS XXXIV-XXXIX.

191. What characteristics of Prince John are shown in chapter xxxiv?
192. *a.* What dangers threatened John?  
*b.* Wherein lay his strength?  
*c.* Wherein lay the weakness of his party?  
*d.* What was John's real plan?  
*e.* Did John fear De Bracy or Fitzurse the more? Why?
193. What three plans were open to De Bracy?  
 What were the arguments in his mind for each?
194. What was the plan for attacking Richard?
195. How many preceptories of the order of the Temple existed in England at this date? Where were they?
196. How old was the order of the Temple at this time? By whom was it founded? For what purpose?
197. What were the ideals and rules of the order of the Templars in the beginning, according to the grand master?
198. What was the purpose of Lucas Beaumanoir's life? What motives do you suppose impelled him?  
 In what respects is this character typical?
199. Why is he introduced just at this point in the story of Ivanhoe?
200. How many different persons wished the downfall of Brian Bois-Guilbert?  
 Show the reason in each case.
201. Had he friends who really cared for him? How do you decide?
202. What chain of circumstances has prepared the way for a charge of witchcraft against Rebecca?

NOTE.—In answer to this topic, the student should find the earliest evidence in the novel that Scott had this charge in mind, and trace the preparation for it up to the trial.

203. Why was the grand master eager to prosecute Rebecca on the charge of witchcraft?
204. What was the punishment of witchcraft in the laws of Moses?
205. What was the penalty of witchcraft in England at this time?
206. How is witchcraft proven?  
Compare with the testimony in the trials at Salem; see American history.
207. Who brought the charge in this trial?  
Who decided whether the prisoner was guilty?
208. What means of defense, in the trial, were furnished Rebecca?
209. What effect did Scott wish to produce by his description of the hall and the trial scene, in chapter xxxvii? Why?
210. What were the special charges against Rebecca?
211. Find all the evidence that weighed against her?
212. How did Rebecca answer the accusations against her?
213. What did Scott intend to show the reader by her words?
214. What means did Scott employ to increase the sympathy of the reader in behalf of Rebecca?
215. Why did Rebecca appeal to Brian?
216. Upon what did her chance of life depend?
217. What was Herman's object in suggesting that Rebecca's gage be given to Brian?
218. Did Lucas Beaumanoir believe in witchcraft?
219. In how many points did Rebecca's letter to her father differ from one that Rowena might have written?
220. In what respects are Brian and Rebecca placed in contrast in the conversation in chapter xlv?
221. What had been Brian's plan for the defense of Rebecca?
222. What was his main purpose in this conversation?
223. Do you see any change in Brian's regard for Rebecca since his first conversation with her? In what do you find proof of your opinion?

224. Did Rebecca feel any admiration for Brian? Any sympathy?
225. The struggle in Brian's mind on the eve of the trial:
- a.* The plans open to him.
  - b.* The motives that impelled him to each.
  - c.* The motives that withheld him from each.
  - d.* What means were taken in Templestowe to prevent the Templar from changing his mind?
  - e.* Why were the grand master and Malvoisin so anxious to compel him to fight against Rebecca?



## SECTION IX. CHAPTERS XL-XLIV.

226. Was Ivanhoe's desire to follow Richard superstitious? Is it an element of the plot necessary to the progress of the story? How do you prove it a part of the plot or not?
227. How far back did Scott begin to prepare for the scenes in chapter xl?  
Upon what did Richard's rescue depend?
228. What was Richard's reason for bidding Fitzurse not to mention John's name in connection with his treason?
229. What is the most critical moment in this chapter?
230. There are in chapter xl. at least twelve or fifteen items necessary in the plot. Make a list of these and explain, in the case of each, why it could not be omitted without changing the course of the story.

NOTE.—Let each pupil in the class prepare this list without consultation with others; in the recitation, see who has the most complete list and allow the members of the class to challenge any item that does not seem essential to the story?

231. What was Richard's plan for regaining his crown? What indication of this plan has the reader previously had?
232. *a.* What characteristics of King Richard appear in chapters xl. and xli?  
*b.* What is the relation of these characteristics to the plot?  
*c.* Is this representation of King Richard historical? Bring evidence from other sources than Ivanhoe?
233. Give an account of the manner in which funerals were celebrated among the Saxons, according to Scott.  
Can you prove whether this representation is accurate and complete?
234. How did the castle of Coningsburgh differ from that of Torquilstone?  
See Scott's note, History of Conisborough Castle, etc.
235. Find all the reasons, in Scott's mind, for the death and

reappearance of Athelstane. Why did Scott write note 28 on this subject?

236. Why is the conversation in which Alan-a-dale figures introduced?
237. What are the elements of suspense in the scene of the combat?
238. Why did not Scott choose that Ivanhoe should kill Brian, his bitter enemy?
239. *a.* Could the author have made it possible that Brian should live?
  - b.* What would have become of him had he lived?
  - c.* Would the novel have ended at this point had he lived?
240. Give reasons drawn from Scott's narrative for your opinion.

## SECTION X. GENERAL TOPICS.

241. How many times, in this novel, has Scott saved his plot at the last gasp, by improbable means?  
What is the effect upon the reader?
242. How many separate stories, each about a group of characters, do you find in *Ivanhoe*?
243. In case of each of these separate stories, find :
- a. The beginning of the story.
  - b. The number of characters belonging to it.
  - c. The most important moment of the story.
  - d. The conclusion of the story.
  - e. The points where the subordinate story fits into and is essential to the main story.
  - f. Do any of the characters belong in more than one group? If so, does it add to the interest or is it confusing, to find the same person in different groups? Why?

**The Theme.**

In every story, there should be a purpose, beyond the narration of interesting incidents, called a theme, for which it is told. In *Ivanhoe*, three possible themes are to be considered :

- a. A love story, of which Wilfred is the hero and Rowena the heroine.
  - b. The rivalry and enmity of *Ivanhoe* and the Templar, Brian Bois-Guilbert; as, long ago, Homer sang the wrath of Achilles.
  - c. The return of Richard, the King, the overthrow of his enemies, and his re-establishment on the throne of England.
244. **Questions :**

1. If *a* is the true theme, where is the beginning of the story? The most important moment, or turning point? The end of the story?

2. If *b* is the true subject of the story, what incident forms the beginning? When is the most important moment? What incident is the end of the story?
  3. If *c* is the theme of *Ivanhoe*, where do you find the beginning? The most important moment? The end?
245. Which do you think the true theme of *Ivanhoe*?

NOTE.—If there is difference of opinion on this topic, let students choose which theme each will defend and argue the case, bringing proofs from the story. There are reasons worth finding in support of each theme, though Scott must have chosen one and kept it definitely in mind.

246. At how many points does the plot of *Ivanhoe* depend upon accident or on chance occurrences?
247. How many times does the plot of *Ivanhoe* depend upon the character of some person?
248. How many times, in *Ivanhoe*, did the author lead up to a moment of intense interest and then change the scene? Why did he do this?
249. How many times did he gather almost all the characters of the novel into one spot and then scatter them?
250. *a.* Why did he like this plan?  
*b.* Do you know any other story in which this has been done?
251. What effect did Scott care most for in the scenes of the novel?  
 Select two scenes that you think finest and show, in each, how he produces this effect?
252. Which do you think the most dramatic scene in the novel? Why?
253. Which do you think the most pathetic scene? Why?
254. Which scene do you think the hardest to describe well? Why?

255. See Rebecca and Rowena, by W. M. Thackeray.  
 From this continuation of *Ivanhoe* the reader may infer Mr. Thackeray's criticism of the romance.  
 What were his criticisms upon,  
*a.* The plot,  
*b.* The characters,  
*c.* The adventures.

### **The Presentation and Criticism of Character Studies :**

256. Some of the points that should be included in the presentation are :
- a.* The character as an individual.
  - b.* The importance of the character in the novel.
  - c.* The relation of the character to other characters in the novel.
  - d.* The question whether the character is a true representation of human nature, and of acts and motives and principles common in the 12th century.
  - e.* The skill of the author in representing the character; was the task difficult? Is the character best in action? in conversation? etc.
257. What is Scott's plan of presenting characters to the reader?

NOTE.—Some writers describe the person of a character fully on the first introduction and explain the qualities of mind and heart; then, afterwards, they strive to make the character act in accordance with this introduction. Other writers introduce a new character by describing much the same things that would be noticed at a first meeting with a stranger, and each time that this person appears afterwards, the writer adds some new feature, or explains some characteristic so that the reader gradually becomes familiar with him and understands his character in the manner in which he makes a new acquaintance in real life. A few writers do not follow either plan consistently

but seem to depend upon showing the reader continually how a variety of other persons regard the character, so that from their opinion, corrected by the reader's understanding of the words and acts of the person himself, a full conception of the personality is finally reached. A novelist may employ one of these methods, or mingle them, or lack skill in the presentation of character. Topic 355 should be answered by taking one character in *Ivanhoe*, trying to determine which method was Scott's and then proving the conclusion by illustrations.

In the note-book topics, each pupil was advised to choose, early in the study of *Ivanhoe*, one character for special study. He should, at the close, have collected material for a special character study. Suggestions for the arrangement, and presentation of this material have been given on pp. 9, 33.

258. In which of the elements involved in character study is Scott strongest? In which weakest?
259. Which character in *Ivanhoe* interests the reader most deeply? Why?  
Did Scott intend that this should be so?
260. How many characters are there in the novel *Ivanhoe*?  
See note-book topic ix.  
Can you give the number of characters in any other novel for comparison?
261. How long a time elapsed between the beginning of the story of *Ivanhoe* and its conclusion, according to the chronology of the novel?  
See note-book topic viii.
262. Upon what, chiefly, does the interest depend in the novel, *Ivanhoe*?  
*a.* Upon the plot?  
*b.* Upon the characters?  
*c.* Upon the setting?
263. In a second reading of *Ivanhoe*, what will interest readers most?

## 264. Characteristics of the 12th Century:

NOTE. — The material for the discussion of this topic should be found in the note-books, or marked in the text. In a large class, it will be convenient to let each pupil take one characteristic of the century from his list, collect illustrations of it throughout the novel, and compare Scott's representation with information obtained from other sources. For instance, the life, occupations, and treatment of serfs; the differences between Saxons and Normans; medicine and the care of the sick; superstitions; the treatment of the Jews, etc., etc.

## 265. Characteristics of Scott as a novelist:

NOTE. — Even young students, with careful guidance may do a little real critical work here. Each should be able, by the time the study of the novel is completed, to notice for himself one or more devices, or characteristics peculiar to this author in the telling of stories, and to find illustrations in the text. For instance, Scott's love of fine horsemanship; or, his habit of bringing characters into dreadful peril and then of providing rescue.

Skillful teaching will be manifest in leading the student to make distinctions up to the full level of his development and ability, and also in the avoidance of those characteristics of the novelist an appreciation of which must be reached by æsthetic analysis or psychological distinctions requiring maturity and training beyond that of the high school pupil.

## APPENDIX.

A suggestion of topics for compositions in connection with the study of the sixth section, chapters vii.-xv., of *Ivanhoe*.

- I. Let Wamba tell the story of Rowena's preparation for the tournament, and of her journey.
- II. Imagine yourself in Reuben's place, listening behind a curtain when Isaac enters the room where he finds Rebecca on his return from the journey with the palmer, and tells her all that has happened. Be especially careful in describing the persons that Isaac had met as they would have appeared to him. Represent Rebecca as asking questions and Isaac as expressing his own opinions freely.
- III. Tell how *Ivanhoe* presented his letter to Kirjath Jairam, in Leicester, and how he chose a horse. Tell also where and how Gurth found him, and give the first conversation between them. Did Gurth know how to care for a Knight's horse and armor, do you suppose?
- IV. Write a letter from Rebecca to a kinswoman in Spain, describing the tournament and her own feelings as it went on.
  - a. On the first day,
  - b. On the second day.
- V. Write another letter, later, as above, describing the return of the money, the rescue of *Ivanhoe*, and what happened on the following day.
- VI. Write an account of the contest in archery by means of a conversation among a group of yeomen, on the following evening, Hubert being the chief speaker.
- VII. Let the Lady Alicia give an account of the choosing of the queen of love and beauty and describe her rivals to the ladies at court, after all was over. Show whether she admires Prince John and flirts with him or dislikes him and secretly favors some one else.



VIII. Describe Locksley's home and life before he became an outlaw.

IX. Describe the incident that made Locksley an outlaw.

NOTE. — Compare the story of Robin Hood, in *The Foresters*, by Tennyson.

X. Tell of some brother, cousin, or comrade for whom Locksley cared who did not become an outlaw. Did Locksley visit this comrade? How did he communicate with him? What did the comrade do for him?

XI. Make a set of rules such as you suppose that Locksley gave to his band.

XII. Tell the story of Locksley's first acquaintance with the Clerk of Copmanhurst.

XIII. Describe a meeting of the outlaws and a feast a few days before the tournament.

## CRITICISM.

A few references to essays and critical reviews on *Ivanhoe*, or on the style and characteristics of Walter Scott.

Essays on Fiction, by N. W. Senior, pp. 38-53.

Introduction, to *Ivanhoe* in Border edition, by A. Lang.

The editor summarizes several of the most important criticisms of *Ivanhoe* and discusses at length the adverse criticism of Freeman upon the historical accuracy of *Ivanhoe*.

Contributions to the *Edinburgh Review*, by F. Jeffrey, vol. iii., part v., Novels, Tales, and Prose works.

English Literature, by H. A. Taine, book iv., in chap. i.

Fiction Fair and Foul, by John Ruskin, *Nineteenth Century*, vol. 7, p. 941.

Walter Scott—Has History gained by his writings? *Fraser's Magazine*, vol. 36.

*Eclectic Review*, vol. 31, p. 526; an adverse criticism on Scott's success in the English field. Finest scenes are quoted.

*London Magazine*, vol. i., p. 11; on the authorship of the Scotch novels.

*Blackwood's Magazine*, vol. v., p. 262, year 1819; vol. viii., p. 355; vol. xxii., p. 541.

*Rebecca and Rowena, A Romance on Romance*, by W. M. Thackeray, in *Christmas Books*.

*British Novelists and their Style*, by D. Masson.

THE END.

# THE STUDY-GUIDE SERIES

FOR THE CRITICAL STUDY OF LITERATURE.

Each study contains the bibliography essential to a knowledge of the author's training in literary art, theories of art, methods of work, etc.; topics for study designed to aid the student in the critical appreciation of plot structure; and many suggestions and explanations relative to the study of fiction, note-book work, etc. It is the purpose of the author in these studies to aid readers and students in arriving at opinions of their own by original study of the text.

## The Study of *Romola*.

Arranged in fifteen sections especially for study clubs and classes. The topics for discussion are a guide to an understanding of the art of fiction and present questions on which honest differences of opinion excite the liveliest interest. Many a student at the close of the course of study here outlined has said, "I shall never again read fiction in the same manner as before." THE STUDY OF ROMOLA also suggests topics for the systematic study of the complex historical period which forms the background of the greatest historical novel in the English language.

## The Study of *Henry Esmond*.

Arranged in the same manner as the study of *Romola*, with special reference to Thackeray's theories of historical fiction, characteristics as an author, etc. A careful study of *Henry Esmond* according to the plan indicated will give the student a more intimate acquaintance with this author than the rapid reading of many of his novels.

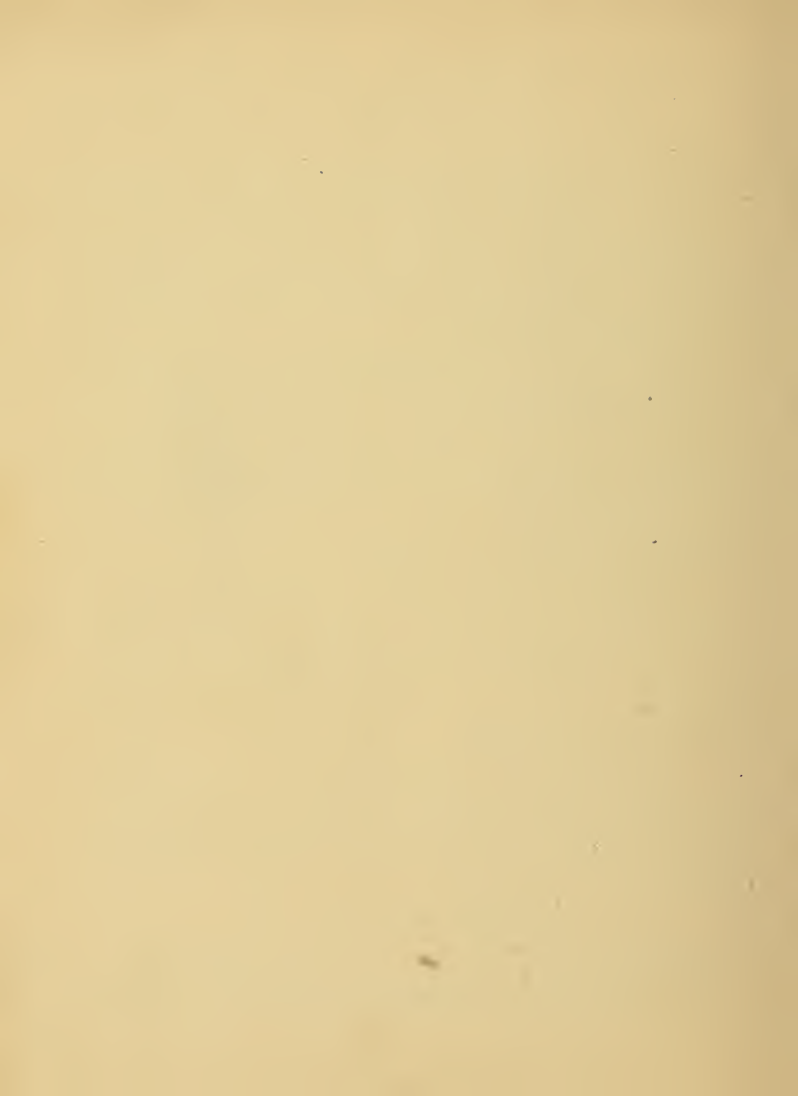
## The Story of *Ivanhoe*.

Arranged primarily for students of secondary schools. Includes an essay on AIMS AND METHODS OF INSTRUCTION; suggestive topics for class-room study; suggestions for composition work in connection with the text; a bibliography on the historical background, the customs, manners, etc. of the times; and a picture of Conisborough Castle.

Single Copies	. . . . .	.50
Ten Copies, or more, each		.30

Published by H. A. DAVIDSON, - No. 1, Sprague Place, Albany, N. Y.

NOTE.—THE STUDY OF SILAS MARNER, by the same author, is published in the Riverside edition of *Silas Marner*, by HOUGHTON, MIFFLIN & Co.





LIBRARY OF CONGRESS



0 014 545 192 9 